NY DAILY NEWS 4/21/70

CBS' Health in America Off to Hard-Hitting Start

By KAY GARDELLA

The myth that Americans are getting the best medical care in the world was properly exploded last night by CBS News in the first in a three-part series of programs, Health in America, which dealt with "The Promise and the Practice." It was a frank, forthright report.

While the excellent hour conceded that there are not enough medical men in the country today — "America today needs 50,000 more practicing physicians"—it also demonstrated that there is a strong trend away from the dedication that is needed to make America healthy. This was poignantly captured in a point-counterpoint opening which showed graduating doctors taking their Hypocratic oath while such facts as, "If a patient is not white, he can expect to die seven years sooner," were woven into the solemn pledge.

The documentary, written and produced by Irv Drasnin, with executive producer Burton Benjamin, did not rely upon phony interviews to make a point. Cameras were taken right into the heart of America, into areas where, despite affluence, there are no doctors.

A farming community where people are making a comfortable living off the land, such as Wolcott, Ind., had to fight for two years before it could get a doctor. Reporter George Herman, a hard-hitting interrogator, pointed out that two of every one hundred medical students have chosen to practice family medicine—and then choose to live in city or suburb.

George Kraus, a general practitioner in Poughkeepsie, N.Y., worked 80 hours a week for 15 years, then decided it was time to give up his practice. He chose instead to go into public health, so he offered his lucrative practice to anyone who would be willing to take it over. "I offered it gratis," said Kraus, "but unfortunately there was no one interested."

Dedication Missing

He went on to say that young doctors today are more concerned with hours, holidays, whether they have to make house calls, have to work nights and last, but never least, money. For a man who was obviously loved by his patients and worked unstintingly it was a strong indictment.

Besides Poughkeepsie and Wolcott, the hour focused on health services in three other areas — Lee County, Ark., Chicago, and Boston. In one way or another the story was the same. Service is unevenly distributed, the poor or unfortunate get short shrift, and there is a growing indifference in the medical profession to the needs of the sick.

Poor Service

In a city like Chicago, for instance, where the American Medical Association has its headquarters, there are 80 hospitals and five medical schools, but the poor, alas, still have to travel miles and wait for hours to see a doctor in the one charity hospital. According to reporter Herman, there is only one doctor for every 15,000 people in Chicago's ghettos.

Unquestionably one of the most eye-opening segments in this powerful hour was the confrontation between the people of Wolcott and the dean of the State Medical School and one of its students. The dialogue, which apparently can be echoed today in many communities throughout the United States, was shocking to this viewer.

How About the Sick?

When a citizen of Wolcott asked the medical student what the chances were of geting a doctor, he replied: "I think it's kind of poor." He went on to say that he and his colleagues were concerned about hours, primarily, and concluded by asking: "Why should a member of my class in medical school come to this town?"

Answer: "One reason for coming is because we have sick people here."

The second installment in this

Burton Benjamin

THE NEW YORK TIMES

by Networks

Little New Observed in Gist of His Speech

Medical Association and the home of many medical schools, the impoverished in its ghettos often cannot obtain a physician to attend the sick and dying.

Many student doctors frankly conceded that they preferred the reduced working load and the higher fees obtainable in the suburbs. But there was also included one elderly general practitioner who trudged out on snowy nights with no expectation of collecting a fee for a house call.

This evening at 10 o'clock C.B.S. will study the rising costs of medical treatment, the defects of some medical health plans and interview patients and officials of the A.M.A.

On the basis of last night's installment, there would seem certain to be a formidable howl from the medical profession, but the C.B.S. study certainly showed the facts as they are, including the unbearable crowding of our city hospitals. The inevitability of being sick at some point certainly requires cash.

JACK GOULD.

'Health in America'

The C.B.S. network last night opened a biting two-evening series on the alarming state of "Health in America." Irv Bresin, producer, documented with vivid detail the consequences of the shortage of 50,000 doctors and 200,000 nurses deemed necessary to provide the country with minimum medical attention.

Pictures from four sections of the country showed communities either with no doctors or scant attention. Although Chicago is the lush headquarters of the American

Television Reviews

HEALTH IN AMERICA (Part I)
CBS-TV—April 20, 10-11 p.m.

CBS Reports is out there again moving mountains and reassuring Newton Minow, wherever he is, that it's not all or always a wasteland, and demonstrating to Johnny Carson that it's not always the bland leading the bland from one blink of the tube to the next. The network that gave Congress so much to chew on — some apoplectic solons seemed to choke on it—in its memorable "Hunger In America," again is serving the country and hopefully nettling Congress and the A.M.A., by focusing on a festering, and very possibly cancerous national sorespot, in its new three part series, "Health In America."

The series is running in trip-hammer succession three nights in a row, and one may hope that the shock treatment, albeit largely diagnostic, will prove ultimately curative. What is being called for—and there's no escaping the series implication—is the same cost-be-damned premium on human life which the U.S. demonstated so spectacularly that it is capable of when it brought the three astronauts safely back to earth.

Instantly implicit in the first hour-long segment, the challenging "The Promise and the Practice," is the insistence that a nation with the resources of ours, with our roots in compassion for the human condition, cannot afford the luxury (and a fatal one it could be, it is forcefully suggested) of making a mockery of the Apollo 13 rescue operation by callously disdaining to extend that same reverence for life into areas where millions of ailing Americans, rich, poor and middle class, black, white and brown, are goiing shamefully unattended; being permitted to die before their time, and to suffer beyond necessity.

Essentially there is little said in "Promise and Practice" that most Americans do not already know or strongly suspect. What is transcendingly important is that it is being said where it is—where it cannot be sluffed off or band-aided out of sight with lame rationale, where it is certain to trigger a national wave of urgent communication between congress and constituency, the clamor certain to cut—as the problem itself does — across lines of race, politics, regional myopia, creed and class.

The problem and the irony are stated from the beginning as the solemn oath of graduating medical students commingles with the cries of the agonizing ill. The evidence is statistically buttressed and pictorially overwhelming. The crisis is stated out of the mouths of ghetto victims and ghetto toilers, out of the mouths of frustrated and often defeated doctors, out of the anxieties of white collar Americans and blue collar Americans, out of the mouths of grudgingly convinced spokesmen for the medical profession's status quo, out of the mouths of whimpering — and all too often dying—babies.

The series—and its opener—is television at its best, an angry fact-sanctified prayer for delivery, a profound calumny on callousness and indifference in the most affluent—yet one of the most afflicted—nations in the history of man. It is all laid out in inescapable gravity — through the effective low key narration and scalpel like interviews of CBS correspondent George Herman, through the highly responsible and effective production and fine writing of Irv Drasnin, through the direct and wisely unfancy direction of Joseph Zigman, through the shattering pictorial evidence adduced by cameramen Del Hall and James Wilson, and through the jolting research of Jonnet Steinbaum who comes up with stunning documentation of the nation's doctor shortage, nurse shortage, facility shortage—and the concurrent shortage of concern in places of power. In one of a myriad stark facts arrayed to question whether practice has remotely measured up to lofty promise—it is laid out, for example, that the life expectancy of a ten-year-old in the U.S. is lower than in 20 far less prosperous developed countries, that the average black American may expect to die seven years before his fellow countryman, that 80 million Americans find it difficult, and at times simply impossible, to obtain medical attention for a sore throat.

CBS gives us something urgent to think about in the first of this series on the nation's health put together under the supervision of executive producer Burton Benjamin. Even more urgently, it gives us something to do something about. The bedside manner is unsparing, if not gruff. Clearly no clean bill of health is in prospect in the CBS investigation of what the U.S. is doing, and not doing, about maintaining the health of its people.

—William Tusher.

●

HEALTH IN AMERICA (PART II)
CBS-TV, April 21, 10-11 p.m.

Almost tongue in cheek, CBS news correspondent Daniel Schorr keeps predicting the explosion of a great national controversy over the wildly orbiting cost of medical attention in "Don't Get Sick in America," second in the mesmerizing three part CBS Reports series on "Health in America."

The controversy, until now a relatively underground one, bursts into full flame in this shattering examination of the country's medical ledgers. As in the opening episode the night before, the documentation is devastating. The diagnosis—both from those within the hospital and medical profession, and from the countless outside the cost reach of necessary care—has crisis written all over it.

Grim as the presentation is, it is not Chicken Little visits your overcrowded, overburdened, over priced neighborhood hospital. It is taut, responsible, fair-minded, mindful of excuses but not intimidated by them. It is untainted by whitewash or complacency—a damning diagnosis of the business of life and death caught in a spiraling profit trap, an ironical revelation of the technological trappings of affluence (the exotically extravagant transplant equipment, etc.) in the midst of an already terrifying, rapidly accellerating facilities and attention gap. For one starkly instructive hour, we are not permitted to forget that millions of ailing Americans doomed to unchecked illness and infirmity and premature death because high costs lock them out of accessibility to the headline grabbing medical miracles in this age of tragic contrasts.

One of the strengths of "Don't Get Sick in America" is the illustration in interview after interview that the concern over the crisis in costs is by no means limited to the economic shut-outs. Many highly placed within the profession are acutely and angrily aware of the need for massive, revolutionary reshuffling of priorities. They courageously cite and indict flagrant examples of waste and duplication. They outspokenly lament widespread preoccupation with profit over healing.

"Don't Get Sick in America" is not a slick, smart aleck title dreamed up by Schorr and producer-director Gene DePoris, who teamed in writing this telling audit of the galloping cost cancer in America's health industry. It is a poignant extrapolation from the sad reflections of John Van Der Sande, a Dutchman with a deeply felt reverence for this, his adopted country, who was forced to return to his native Holland because he would have died here for inability to pay his medical bills.

Interviewed by Schorr in Holland, the soft-spoken, unembittered Van Der Sande, in his offhand reflection, spells out the challenge—if not the shame—of this richest country on earth. His verdict is supported by a depressing array of figures on the misfiring of Medicare, the spiraling per diem costs of a hospital room, the pay-now or-don't-get-treated-at-all philosophy dictated by the counting rooms, the grave revelations that 30,000,000 Americans have no health insurance at all, and that only 36% of medical costs are covered for those who do have insurance, the disclosure that the U.S. is spending $60,000,000 a year for health—five times the outlay 20 years ago—and that that money is not purchasing adequate health care.

The statistics come unsettlingly alive in interviews by Schorr with patients, hospital administrators, leaders in the medical profession and government leaders alike. There is virtual unanimity of agreement on diagnosis. There is scarcely such unanimity on treatment — threatening more procrastination, more frustration, more politicking in the more inactivity. And a continuing spawn of preventable death and suffering.

Schorr conducts a running round table discussion with Mark Berke, president, American Hospital Assn.; Dr. Gerald Dorman, president, American Medical Assn.; Prof. Rashi Fein, of Harvard Medical School, and Walter McNerney, president of Blue Cross. Berke and Fein are especially impatient with abuses within the health industry and are agreed on the urgent need for prompt remedy. Dr. Dorman is certainly not indifferent, but leans toward a slower look and a more deliberate, careful approach in seeking to effect cure and treatment.

The thrust of "Don't Get Sick in America" is that this tragic state of affairs is both inexcusable and reversible. The coming of national health insurance—for all its emotionally loaded implications of creeping or galloping socialism—is represented as inevitable in one form or another, whether totally government sponsored or in concert with the private sector. There also is—not out of conjecture, but out of successful operation—a dramatic suggestion that one quickly available source for light at the end of the gloomy health tunnel is pre-paid medical care.

Prime example — guaranteeing doctors $36,000 plus a year, as well as pride in being part of an effective healing and life saving apparatus—is the Kaiser Foundation with 21 hospitals, 52 clinics and 2,000,000 subscribers in five states. The group care philosophy, as practiced by Kaiser, is to emphasize preventative care. The impressive evidence adduced by CBS Reports is that it works for the subscribers—and it keeps costs under control in the plan, and in fact keeps the operation respectably in the black.

"Don't Get Sick in America" is not obsessed with a single way out. There is no resistance to the notion that in this polyglot nation a multiplicity of approaches is likely to evolve. What the program does not fudge on—what its findings do not permit it to fudge on—is the obdurate insistence that a way out must be found. Not eventually. Not soon. But now. As the credits crawl and the ghastly reality sets in, the buck stops in Washington, in the great operating room on the shores of the Potomac.

Schorr and producer-director DePoris have burrowed into the subject with valor and perception, and with all the objectivity their examination permits. A superb public service.

While subject matter and presentation properly dominate, they are served with highest professional competence by Stuart Hersh's film editing, the photography of Wade Bingham and Charles Mack, and the fine field work of soundmen Ray Fahrenkoph and Robert Huttenloch. Burton Benjamin is executive producer of the series. Les Pawlowicz was production manager of this episode, David Lowe Jr., associate producer.

—William Tusher.

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the NoteBook

Snuff Garrett, president of Snuff Garrett Productions, reunites with Bobby Vee to cut single for Liberty.

Bill Cooper, head of Lionheart Music Publishers with Sky Saxon, announces The Insects' songs will be published by Lionheart.

Rene Hall will conduct and arrange

CBS airs indictment of medical profession

By Percy Shain
Globe Staff

The Promise and The Practice

"CBS Reports" doesn't get on the air much these days, but when it does it usually has something on its mind. This devastating indictment of the doctors of America and the system under which they operate will heap further laurels on the proud documentary series which was originated by the late Edward R. Murrow.

This was a show burning with the zeal and indignation of a crusader. In strong, biting words it contrasted the myth with the reality — the myth being that Americans are getting the best medical care in the world; the reality being that, in the midst of tremendous strides in the battle against disease, there are, in the words of producer-writer Irv Drasnin, "80 million Americans who find it difficult, and sometimes impossible, to get treated for a sore throat."

In a series of pitiable scenes from five communities it showed how hard it is to procure medical help in poorer areas unless cash is in the palm; how hard it is to get into a hospital, even in grave emergencies; how long one must wait at the clinics — up to eight hours at a time — to receive minimum attention.

Not only slum dwellers are involved, but people in white middle class sections also have their difficulties, under a system that turns out 50,000 fewer doctors annually than we need and then bunches them in research, administration, teaching and executive posts, or in high-pay specialization fields, leaving vast numbers of people virtually unattended.

There were touches of high irony in the script, read with bluntness by reporter George Herman, as when he introduced a Poughkeepsie medico with the words, "He's no ordinary doctor — he's a general practitioner," or in the quick cutbacks which contrasted the high-sounding words of the Hippocratic oath as recited by a graduating group of fledgling physicians with devastating statistics on high-mortality rates among various segments of our population.

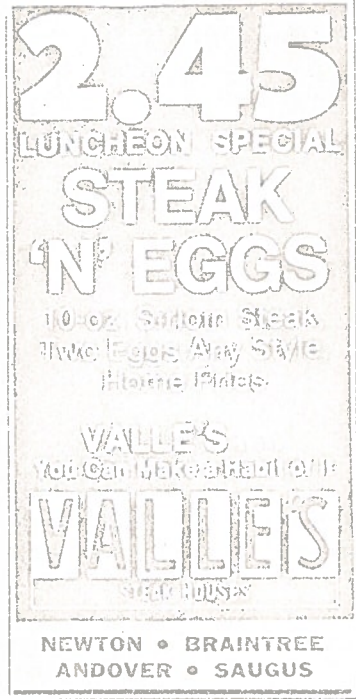
Five places were looked at in some detail in this report, among them the Massachusetts General Hospital,, which was cited as having "one of the best out-patient clinics in the country" — at $16 a visit, but it made the point that such institutionalized medicine sometimes lacks the human touch.

Other areas visited were Wolcott, Ind., struggling without the services of a doctor up to two weeks ago; Lee County, Ark., a rural district neglected to the point of frustration and helplessness; Chicago, where the American Medical Assn. headquarters is a stone's throw from the medically deprived ghetto, and Poughkeepsie, N.Y., where a departing medico told of his complete inability to find a successor.

All these fragments were illustrated with appalling situations that built a strong sense of outrage. In a country that spends $400 per capita for defense and $13 per capita for health, said narrator Herman, it would be "naive" to expect organized medicine to institute any sweeping reforms.

And this is only the beginning. Tonight the medical report continues with a look at the spiraling costs of treatment in "Don't Get Sick in America."

No doubt the medical profession will be highly incensed, but perhaps the situation could stand a good shaking up.



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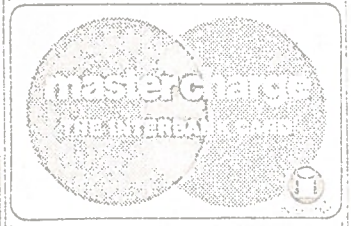

New England Bankcard Association

Boston Globe 4/21

TV: Nixon's Vietnam Talk Assayed by Networks

Uncertainty on Strategy Is Apparent Reaction

TELEVISION'S commercial and noncommercial networks offered instant commentaries after President Nixon's speech last night. The main reaction appeared to be uncertainty over exactly what strategy the President was pursuing in his campaign of Vietnamization.

Eric Sevareid of the Columbia Broadcasting System noted that the President, by promising to withdraw 150,000 soldiers from Vietnam by April of 1971, had kept open the option of doing so at a time of his own choosing rather than at some specific monthly interval.

Actually, the newsman observed the 150,000 annual figure was not significantly different from the present rate of about 12,000 a month.

Mr. Sevareid felt that Mr. Nixon thus far had successfully defused the protests over Vietnam but speculated they might rise again if the withdrawal rate became stalled.

In addition, C.B.S. had a film segment prepared by Richard Therkeld in Vietnam that in effect contradicted the President's contention that pacification was proceeding satisfactorily. The South Vietnam economy, the correspondent reported, was near collapse. Edwin Newman moderated the National Broadcasting Company's response, which in general echoed the conclusion that the President's speech differed from what had generally been expected. Howard K. Smith of the American Broadcasting Company spoke very briefly so that the network could proceed with a scheduled movie.

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The Eastern Educational Network (Channel 13) rearranged its schedule to give Senators William O. Proxmire, Democrat of Wisconsin, and Henry Bellman, Republican of Oklahoma, as well as David Kraslow of The Los Angeles Times, an opportunity to comment. They voiced curiosity about the President's passing reference to Laos and Cambodia and all said they opposed any suggestion of the war's extension.

If Vice President Agnew hoped in his celebrated speech criticizing instant commentary of Presidential addresses by the New York networks news departments, to discourage that practice, he had scant ground for comfort last night. There was no immediate way of telling, however, how many affiliated stations carried the commentaries or instantly resumed regular programming.

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'Health in America'

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Pictures from four sections of the country showed communities either with no doctors or scant attention. Although Chicago is the lush headquarters of the American Medical Association and the home of many medical schools, the impoverished in its ghettos often cannot obtain a physician to attend the sick and dying.

Many student doctors frankly conceded that they preferred the reduced working load and the higher fees obtainable in the suburbs. But there was also included one elderly general practitioner who trudged out on snowy nights with no expectation of collecting a fee for a house call.

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JACK GOULD.

Little New Observed in Gist of His Speech

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UNITED FEDERATION OF TEACHERS

C.B.S. Children's Play Takes Peabody

By JACK GOULD

The Columbia Broadcasting System won top Peabody honors in drama for children with its production of "J.T.", Jane Wagner's account of a Harlem black lad who rose above his depressing environment to achieve a puposeful point of view in life.

"Sesame Street," the noncommercial series of a children's television workshop directed by Mrs. Joanne Ganz Cooney, was awarded first prize for imaginative use in adapting television methods to teaching preschoolers numbers, letters and basic values.

Tom Pettit, of the National Broadcasting Company staff, was singled out for his investigative report on chemical warfare, and Fred Freed, of the same network, for "Who Killed Lake Erie?", a vivid depiction of man's indifference to the cumulative consequences of uncontrolled pollution. Frank Reynolds of the American Broadcasting Company was hailed for his contributions as the newest TV anchorman on a network news program.

Formal announcement of the awards will take place at a luncheon today at the Pierre Hotel under the auspices of the Broadcast Pioneers. Paul Porter, the droll storytelling lawyer, a former chairman of the Federal Communications Commission, will preside.

On the local broadcasting scene Harry Novak, head of station WLIB in Harlem, won his station's second Peabody for his outlet's program entitled "Higher Horizons," which encourages black youths to keep up their schooling and continue to pursue higher education.

On the international scene "The Voice of America," now under the supervision of Frank J. Shakespeare Jr., director of the United States Information Service, won a prize for promoting global understanding. An award in the same category was won by C.B.S. News for its documentary on Japan, with the former American ambassador to that country, Edwin O. Reischauer, now of Harvard University, serving as guide and interpreter.

Other awards went to KQED, San Francisco, for its newsroom program, and further noncommercial honors were divided between WGBH-TV Boston, and KCET, Los Angeles for TV education on current issues under the title of "The Advocates," now here on Channel 13.

WHHH Radio won recognition for its program "On Trial: The Man in the Middle," as did WRNO, Atlanta, for its program called "When will Love?"

BOATMAN'S SAFETY COU
WNYC-TV 31

THE WASHINGTON POST
Tuesday, April 21, 1970 C5

American Health Problems

By Lawrence Laurent

The "Health in America" series that opened last night (CBS, Channel 9) is certain to set off both thoughtful discussion and angry controversy. The first program was called "The Promise and the Practice." Tonight's documentary will be "Don't Get Sick in America," to be followed on Wednesday by "A Question of Survival."

All three are being telecast 10 to 11 p.m.

The opening segment stressed a contradiction, with the great advances in medical technology, set against producer, writer Irv Drasnin's assertion that "an estimated 80 million Americans find it difficult, and sometimes impossible, to get treated for a sore throat."

The documentation for the shortage of medical service came with film scenes in Walcott, Ind.; Lee County, Ark.; Poughkeepsie, N.Y., and Boston.

Repeatedly, the rural citizen and the ghetto poor tell sad stories about the unavailability of a medical doctor. Throughout the stories is the belief that "We all have the right to have a doctor. We ought all to have one."

"In Chicago, one splendid high-rise office building, narrator George Herman asserts, contains more doctors than the ghetto with 300,000 residents."

In Walcott, Ind., which had no physician when this film was made, the nearest hospital is 30 miles away. In Chicago, one splendid high-rise office building, narrator George Herman asserts, contains more doctors than the ghetto with 300,000 residents. Here, claims, Herman, "You learn early in life to deal with sickness as you do with a street fight."

This hour contains some emotion-charged film. The most moving is of a couple who have had five children, all born dead.

At the huge Cook County (Ill.) Hospital, a viewer sees long lines of people, awaiting admission. Herman says they must wait as long as eight hours. An emergency x-ray may require another wait of three hours.

Narrator Herman also pointed out? "America remains the only industrialized country in the western world without some form of national health plan for the majority of the people."

On tonight's program Daniel Schorr narrates a study on the rising costs of medical treatment and the effect a serious, prolonged illness can have on the finances of an average middle-class family.

Wednesday's conclusion has Walter Cronkite as anchorman for a report on the environmental crisis to tie in with Earth Day activities. It is called "A Question of Survival."

through completely ab-lib discourse on their own experience. After Greg Morris cooly disclosed that "The grand jury reports that 90 percent of all juvenile arrests in Los Angeles County are for narcotic-related offenses, and in the last nine years such arrests have increased by 2000 percent," the show cut to a benign and bespectacled blond boy who peered earnestly into the camera and said, "I don't know; do I frighten you? Because a lot of people look around the streets and think I'm a criminal because I am on these drugs. My parents think I am a criminal, and I've been told that I was a criminal because I use something that I enjoy doing — but the people around me don't think I am." He is on the floor holding onto his friend's leg. "The body that is connected to this leg is a very good friend of mine, and I care an awful lot about him. When he looks at me he doesn't see someone who takes a lot of drugs; he doesn't see a sex maniac; he doesn't see a pervert — but he sees what I am."

According to producer Landis, when the show was completed, those young people who took part were invited to a screening. Despite whatever cost or aggravation it might entail, they were assured that if they objected to their own on-screen statements, or the context in which they were used, they would be cut. As it turned out, despite some marginal grumbling, not one of them insisted on a change. Landis' only regret with the show was a scene in which Arte Johnson introduces heroin, but instead of focusing on the standard outfit (needle and syringe), does a gross-out number on how an eyedropper is used to get smack into a vein opened with a plain razor. Although this occurs, it is the exception, not the rule, and where time is so precious, did not deserve such emphasis.

The show's only considerable weakness was in the brief comments offered by Burnett, Morris, and Johnson. Although their concern may have been profound, their actual tone of voice was contemptuous. As they surveyed the tables before them littered with a colorful variety of dope, they were scripted with some unfortunate cliches, and delivered them with approximately the emotion of a diner who has just found a long black hair in his macaroni. When Carol Burnett says, "We do tend to conform, don't we? Maybe it's just natural to follow the crowd. But the drug crowd? Where are they going?" it's enough to make you light up on the spot.

The survey results on the eight questions, announced at the end of each discussion, offered the sort of involvement provided by a game show. This was no game, but it was a good way to maintain interest. One's only regret was that more questions couldn't have been explored. Most striking, of course, where those areas in which public and expert opinion diverged sharply.

Marijuana is physically addictive. Of the public sampling of 500 persons, 18 and over, fully half believed this to be true, yet only 10 percent of the experts polled concurred.

Guest personality Greg Morris explains that a kilo might wind up costing more than money on "If You Turn On."

Withdrawal from barbiturates (such as sleeping pills) is more dangerous than heroin withdrawal. Only 11 percent of the public believed this, but 57 percent of the experts affirmed it.

Almost humorous, in a black way, was *Most youngsters are introduced to drugs by professional pushers.* Nearly half the public said yes, but 95 percent of experts denied it. The young deal to each other. It is worth noting that on these three questions, and most of the others, the young studio guests were on the side of the experts.

Perhaps the most antagonizing question was that of marijuana being a stepping-stone to more dangerous drugs. It's a surefire argument starter, mainly because it invites such specious replies on the part of the knowing and frustrated, and such blindly pedantic replies on the part of the unknowing and fearful. The show's consensus was that the statement was true, but for the reason of accessibility — that grass dealers often traffic in a variety of illegal drugs — more than the influence of marijuana itself.

This, of course, prompts the monster question: should marijuana be legalized? Since its use is now so widespread as to be downright irreversible, would legalization renew youth's respect for the law and effectively diminish their dealings with black-market killer drugs? There was not time to ask this on *If You Turn On,* but Joe Landis looks forward to producing another hour show devoted to this one question.

Marijuana was not the real target of *If Your Turn On.* Youth and authority both were more intent on reaching those young people with a serious and damaging drug problem. In addition to the free-pamphlet phone number, area "hot-line" numbers were given out to put youth in touch with what few rehabilitation organizations do exist. More than 1000 calls were received by these agencies, and some 10,000 fact pamphlets were mailed to interested viewers by Channel 2.

If You Turn On will rebroadcast on Sunday, April 26, from 6:30 to 7:30 p.m. on Channel 2. If the show is not dead perfect, it is still the best effort that has been made in the area so far, and should be available nationally. On top of its message impact, it happens to be a handsomely produced show, and a credit to everyone involved.

Television REVIEWS

CBS REPORTS

Health in America: The Promise and the Practice

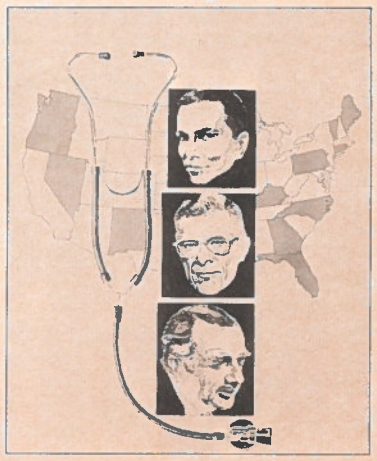
CBS-TV, April 20

Burton Benjamin, executive producer; Irv Drasnin, producer, writer; Joseph Zigman, director; George Herman, reporter.

In the book of common prayer it is written we have left undone those things we ought to have done and we've done those things we ought not to have done, and there is no help for us.

By the time reporter George Herman read these words at the conclusion of a slashing expose of health care in America, our sense of easy confidence in medicine had been shattered.

The first of three consecutive primetime *CBS Reports* on "Health in America," the investigative program hit with all the crunch of "Hunger in America," which inspired angry inquiries a few years ago — into the production, not hunger.



The three-part CBS Reports, "Health in America," was reported on consecutive nights this week by, top to bottom, correspondents George Herman, Daniel Schorr, and Walter Cronkite.

We can only comment on Monday night's program (followed by "Don't Get Sick in America" on Tuesday and "A Question of Survival" on Wednesday). But as an example of persuasive use of the media, Monday's "The Promise and the Practice" was a depressing, numbing, almost hopeless analysis of a national crisis: the problem millions of Americans have in finding a doctor and, finding one, being able to pay for it (the question of spiraling costs was specifically examined on Tuesday's show).

As one black lady said in Lee County, Ark.: "If you don't have the money, you don't get the doctor." Cut to one of the four doctors serving this poor rural community of 24,000: "It's a lie, it's a lie." From country shack to urban slum, from the middle class to the poor, from the East Coast to the South to the Midwest, this report nailed the institution of medicine to a cross it won't likely take without rebuttal.

"America is the only industrialized country in the western world without some nationalized plan for health care," says reporter Herman.

"One of every three doctors in America rarely sees a patient," says a doctor in Poughkeepsie. "They're researchers, administrators, teachers, public health officers."

"We will become a sicker society because people just don't care," remarks a black man walking Chicago's

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Your host ALBERTO SARNO

South Side. "They're more interested in perpetuating wars, getting to the moon. They just aren't interested in people, in people's health."

"A Federal budget that appropriates $400 per person for defense is considered inflationary when it appropriates $13 per person for medicine," notes Herman.

"I looked down at the bed and I seen the baby was dead, and I was very hurt," says a white ghetto resident whose husband had to smash a fire alarm to draw attention to the fact his wife was delivering a baby.

And perhaps the most chilling of all quotes, an exchange between a medical student and residents in Wolcot, Ind., a community until recently without a doctor for two years: "The doctor is no different than any other person," observes the young med student. "There is no magic. Let's get down to the basic issue. Why should a member of my class come to this community?"

Comes the reply: "One reason might be because we have sick people here."

It was that kind of a program, questioning "a profession that views with disdain" the concept of a welfare doctor. Questioning young doctors who want to know whether they're going to have to work nights, holidays, make house calls, and how much money they're going to make. Questioning medical schools which are turning out only 8000 doctors a year when the country continues to be 50,000 short. Questioning a system where the infant mortality rate is twice as high within the inner city as outside of it.

And supporting its thesis are telling visual comments, from a woman in Cook County (Chicago) Hospital, forlornly drumming her fingers against the stump of her other arm, to the silent vigils of the sick framed in silent windows.

Anybody, of course, can stack the deck. Misery is where you want to find it. But executive producer Burt Benjamin and producer-writer Irv Drasnin enlist our trust from the sheer scope and sense of what they report. One point is clear: *Marcus Welby* and *Medical Center* are grievous fairyland next to a project like this, notwithstanding the Physicians Advisory Committee that services those shows for scientific accuracy. (That committee also bird-dogs the image of the practicing doctor in light of concern from the American Medical Assn.) —*Ray Loynd*

NET PLAYHOUSE

They

A National Educational Television production; Jack Kuney, producer; Lois Bianchi, associate producer; Jac Venza, executive producer; Marc Daniels, director. **Cast:** Cornelia Otis Skinner, Carmen Mathews, Gary Merrill, Joseph Wiseman, and Jack Gilford. **With:** Robert McLane and Inda Decoff.

This final program in NET's the *Generation of Leaves* series was an adaptation of Marya Mannes' 1968 novel *They*. The story takes place in the year 1990 at a desolate beach house somewhere on the northeastern coast of the U.S. It was a frightening view into a possible future — a future ruled by the youth. Five persons, each in his 60s, inhabit the house. They had been spared the mandatory death sentence for persons more than 65 years old. They were permitted exile rather than isolation camps for those over 40 because they were famous in the arts before the youth takeover.

Three aging artists, portrayed by Cornelia Otis Skinner, Gary Merrill (center) and Joseph Wiseman, gather around an unexpected visitor, Robert McLane, in the NET Playhouse adaption of "They."

To this premise was added a planned interruption — a young lady (Miss Decoff) who curtly explained the reason for this program was as propaganda to avert the stirrings of the governmental originators, who now approached the 40 age limit. Electronic music and animated kaleidoscopes were added to these sequences, completing a totally futuristic picture — one wherein the printed word is obsolete. For 90 absorbing minutes, the play was a grisly peer into an undesirable future.

Each of the senior actors portrayed his character superbly, particularly Gary Merrill and Joseph Wiseman. They lived in exile, making due with diminishing supplies and each retaining the art that had spared each one's life. Cornelia Otis Skinner played Kate, a novelist, a strong, central characterization played with pathos and great understanding of the youth culture. She recorded the exile in hopes youth will realize that if the past is torn down, the future will crumble.

Gary Merrill portrayed Barney, a foul-mouthed painter, whose character exuded a robust love of life and a complete distaste of modern art where the artist looks into his own crummy self. Barney's wife Annie (Carmen Mathews) was a loving, considerate woman who pined for a glimpse of her children. Rubber-faced Jack Gilford, a usually "on" comedian, played Joey, a songwriter who lived in a world of old tunes. Wonderful Joseph Wiseman was Lev, an erstwhile orchestra conductor and pianist.

This handful of fine performers each gave a memorable performance. Each character was completely developed through a remembered past, without falling into a maudlin present. The discovery of youthful Michael (Robert McLane) as a willing pupil, brought each character into the future. From the play's modest beginning, the viewer was drawn into the story, redetermining his own values in a present world that's rapidly changing. How would a not-so-hip young adult in the 1970s react to the purported situations in 1990? A revolutionary youth would find himself in a bleak position in a world he created.

This unexcelled original production was one of the finest television has had to offer. NET was the only existent station with standards high enough to broadcast such a fine production. Appropriately violent language wasn't hypocritically bleeped out, nor did commercial advertisers interrupt with their insulting messages. The viewer, not the sponsor, is the prime concern of this network. Such concern treated the viewer to an hour and a half of unadulterated entertainment. —*Cynthia Gillespie*

RAQUEL

Preview

CBS-TV, April 26

Patrick Curtis and Burt Rosen, producers; Burt Rosen and David Winters, executive producers; David Winters, director; Douglas Tibbles, Larry Alexander and John Axelrod, writers; Don Randi, music arranger and conductor; Stephen Burum, director of photography; Stephen Jahn, associate producer; Joe Cassini, associate choreographer; Bob Mackie, wardrobe; Bill Morris, art director. **Stars:** Raquel Welch, John Wayne, Bob Hope and Tom Jones.

Executive producers Winters and Rosen wracked their brains to develop some sort of spectacular special starring a leading lady not noted for her singing, dancing or acting. So Burt Rosen explains the best they could do with Raquel was to paint a pretty picture. And paint they did. Filmed on locations in London, Paris, Mexico and the western U.S., shooting was completed within 100 days. With guests Bob Hope, Tom Jones and John Wayne, Winters-Rosen figure the product can't miss. To date, their *Raquel* special is one of their biggest sellers for the foreign TV market.

If you tune in to the special, be sure to have your color hues in balance—the photography is sensational. The camera quick-shifts from one locale to another presenting Raquel moving, running, riding, skiing or dancing to her voice-over songs. The beauteous Miss Welch looks even more fetching in her Bob Mackie wardrobe. It's like thumbing through Vogue. The overall picture painted is rather mediocre, but a pleasant surprise for those who wonder what Raquel can do for 60 minutes.

Raquel Welch impersonates Mae West, as Bob Hope gives a sinister sneer in a comedy sketch, one of the many segments of "Raquel," CBS-TV special.

A pastoral scene in England, with Raquel in medieval regalia, finds her strolling the grounds of a country castle reciting "The Lady of Shalott." Okay, so she's more fun to watch gyrating. Tom Jones pops up for some strenuous singing with a rendition of *I Who Have Nothing,* then joins Raquel in a London discotheque for a very cute medley of Little Richard songs.

The camera hops to John Wayne's Newport Beach home in Southern California for some idle banter and a lesson in horseback riding. Then back to Mexico for a visit to the Brothers and Sisters orphanage, where Wayne and five other good-hearted folk support 600 youngsters. There's even the big gunfight scene from *True Grit,* which Winters-Rosen secured from Paramount, not without some difficulty.

Raquel is suddenly projected into a western frontier town for some levity with Bob Hope in a minimusical comedy set to the music and lyrics of *Rocky Raccoon.* The spoof is very well-handled by Raquel impersonating Mae West. She has a heretofore untapped comedic flare, that probably will be exploited in time.

This program is visually exciting. But the most outstanding example of the Curtis-Winters-Rosen conspiracy is the *Aquarius* number atop Aztec pyramids in Teotihuacan, Mex. The spectacular feature is complete with zoomed aerial shots of Aztec dancers and a dramatically costumed zodiac chorus covering the pyramids of the Sun and Moon singing *Let the Sun Shine In,* a visually enthralling experience. Tune in for the lovely scenery.

—*Cynthia Gillespie*

(continued on page 36)

HEALTH IN AMERICA: THE PROMISE AND THE PRACTICE
(CBS Reports)
With George Herman, reporter
Exec Producer: Burton Benjamin
Producer-Writer: Irving Drasnin
Field Producer: Joseph Zigman
60 Mins., Mon. (20), 10 p.m.
PARTICIPATING
CBS-TV, from N.Y.

First segment of this two-part CBS series focused on a key aspect of the U.S. health crisis: the acute shortage of doctors, and the unavailability of health care in many poor and rural communities. In outlining the dimensions of the problem, CBS revealed conditions to be far worse than many have supposed.

CBS cameras visited Poughkeepsie, N.Y., Lee County, Ark., Chicago and Wolcott, Ind. to demonstrate that the health crisis is nationwide in scope, affecting middle-class as well as poorer areas. Scenes of a Poughkeepsie doctor's last day in the private practice of medicine (he couldn't find someone to take over his practice) were among several poignant illustrations of the growing scarcity of general practitioners, as health needs are more widely neglected.

Narrator-reporter George Herman's conclusion called for a national health plan to solve the present crisis because the U.S. is not capable of caring for its sick via current methods. Of the American Medical Assn., Herman said in understatement, it is naive to expect organized medicine to propose sweeping changes, based on its history.

Some of the stronger comments heard during the hour were not Herman's but rather came from voices of a Chicago social worker and residents of Wolcott. The social worker said that "people just don't care" about health because they are "more interested in perpetuating the wars and getting to the moon" (Herman did note that the federal budget apportions $400 per person for defense, but the $13 per person for health is considered inflationary).

The documentary was rather meticulously organized to make its points via "case histories," largely letting them speak for themselves. Particularly arresting were instances of infant mortality, notably the Chicago woman who has given birth to five children, none of whom survived. Abundant statistical evidence was offered to demonstrate the sad state of medical care in America. One telling fact: on Chicago's more prosperous North Side, there are more doctors in one building than in the entire West Side ghetto.

Missing was a close examination of the structure of organized medicine which contributes to the present crisis. The AMA was criticized only by indirection and understatement. Still, one can be grateful to CBS for shedding its powerful spotlight on a crisis in medical care of proportions heretofore unrecognized. *Knol.*

HOLLAND AGAINST THE SEA
With Joseph Campanella
Executive Producer: Robert C. Doyle
Directors: Bert Haanstra, Aram Boyajam, Robert Gunette
Writer: Bud Wiser
60 Mins., Tues., 7:30 p.m.
CBS-TV (film)

"Holland Against The Sea" was one of the less successful of the National Geographic-Metromedia collaborations, straying widely and frequently from its title theme. Scriptor Bud Wiser had more than enough going for him with the implication that the country could be wiped out by the North Sea without the constant digressions into Dutch art, history and culture.

On the subject of the forces of destruction by the seas, the show had its potent and informative moments. The footage of the disastrous 1953 storm (which overran 5% of the country's land mass) was startling, but there just wasn't enough of it. Perhaps the most fascinating section was that devoted to the huge new dikes that are being floated out to connect the outer edges of the country.

Basically, the program suffered from a lack of humanization and intimacy. In attempting to limn the entire history of the country and its relationship to the sea, it overlooked the personal detail that might have made it engrossing, and Wiser's sometimes-pretty poetic prose got lost in the vast panorama. *Mor.*

THE 1970 TONY AWARDS
(Prudential's On Stage)
With Julie Andrews, Walter Matthau, Shirley MacLaine, Jack Cassidy, Claire Bloom, Michael Caine, Patricia Neal, James Stewart, George C. Scott, David Frost, Robert Stephens, Maggie Smith, Cary Grant, Clive Barnes
Producer: Alexander H. Cohen
Director: Clark Jones
Writer: Hildy Parks
103 Mins., Sun., 10 p.m.
PRUDENTIAL INSURANCE
NBC-TV, from New York (live, tape)

(Reach, McClinton)

The telecast of the 1969-70 season Antoinette Perry (Tony) Awards for excellence on Broadway continued its recent three or four year track record as the legit stage's best single pubrelations showcase—and very good straight entertainment as well.

The Alex Cohen production, aired live (with one exception) from the Mark Hellinger theatre in New York, by its very nature begs comparison with the Emmy and Oscar presentations; generally speaking, the Tony telecast played off with a snap-and-crackle showmanship that the others could well emulate.

With presenters and winners all striving for brevity, the end result on the tube was a crispness and welcome absence from the usual self-indulgent, longwinded "trade" acknowledgments that mean very little to the mass audience. It was especially pertinent for the Tony show, which suffers from the innate handicap of content unfamiliarity to most viewers outside of the New York area, to downpedal the "inside" prattle on camera. Despite all efforts, show ran some 13 minutes over its scheduled 90-minute time allotment, yet gave the appearance of being tightly paced all the way (again, with one exception).

The culprit was the taped excerpt from "Coco", one of five numbers from musical comedy nominee sources that graced the affair. The scene-setting lead-in to Katherine Hepburn's "Always Mademoiselle" song sesh was far too long, soggy—and not really pertinent to the segment. Obviously a deference to Miss Hepburn's personal sensibilities about tv appearances, as was the taping itself, it was the one instance where sentiment got in the way of showmanship.

Otherwise, the musical excerpts were fine—and the key to the entertainment excellence of the show. Broadway choreography perhaps best personifies the unique appeal of "live-on-stage" excitement—and lends itself well to tv presentation. The title tune of "Applause" and "Walk Him Up the Stairs" curtainraiser from "Purlie" best epitomized that flash and razzledazzle, with the lead singing of Linda Hopkins in the latter coming over with greater clarity and impact than it does on stage.

Julie Andrews, Walter Matthau and Shirley MacLaine handled main co-hosting chores satisfactorily, with effective assists from Pat Neal, Cary Grant, James Stewart and George C. Scott, among others. Scott, Jack Cassidy and Claire Bloom were last minute additions (latter two replacing Mia Farrow and Elliott Gould, who got sick after earlier-in-the-day rehearsals). Some of the written intros were a trifle coy, however.

Cleavon Little, Ken Howard, double winners Ron Field and Jo Mielziner and special "Star of the Decade" award winner Barbra Streisand added some welcome light humor to their acceptances. (For the trade, "Borstal Boy" producer Michael McAloney's "special thanks to my investors" and "Applause" producer Joe Kipness' special thanks to Joey and Jim Nederlander had particular significance). And Lauren Bacall's bubbly exuberance was a beautifully contagious example of what winning's all about.

For sheer class, the special awards to Lunt & Fontanne and Sir Noel Coward were great finishing clinchers. Having the husband and wife team of Maggie Smith and Robert Stephens intro the Lunts was also great showmanship; the Lunts and Coward, in turn, responded with characteristic and undiminished charisma. Clive Barnes' special award to Joseph Papp and the N.Y. Shakespeare Festival and Bacall's "Applause" musical quickie were anticlimatic after that.

Special credit should be given to sponsor Prudential for tasty and compatible commercial content, including two blurbs, a nice composite item midway and a distorted bubble-eyed view of their regional offices, that were worthy of awards for imaginative ad excellence. *Bok.*

TOBY
(CBS Children's Hour)
With Robert Hennessey, Barry Symonds, Chris Hagen, Tony Dean, Wallace Rooney, others
Exec Producer: Barbara Schultz
Producer: Jacqueline Babbin
Director: George Gomes
Writer: Art Wallace
60 Mins., Sat. 12:30 p.m.
PARTICIPATING
CBS-TV, from N.Y. (film)

The third "CBS Children's Hour" presentation (this season), "Toby" satisfactorily fit an adult's concept of sensible dramatic fare for kids.

Art Wallace's script effectively projected a basic lesson that all kids have to learn, one way or another, how to tolerate each other's different character traits and get along with each other. Toby, the protagonist, was a chess-playing, non-athletic whiz kid moved to the suburbs. His brightness in class and squareness in the playground turned the other kids away from him, the razzing led by Joe, his almost direct opposite.

Wallace kept this rather typical confrontation situation believable by natural sounding dialog and considerable insight into the workings of young boys' minds. Toby and Joe fight and become friends of sorts, but kid patterns don't change so rapidly when they return to the gang. Climax was a switch of antagonism, with Toby the taunter in a "haunted house," where kids all learned to hang together in a real danger situation.

Director George Gomes kept his kids from overplaying, getting easy performances out of Robert Hennessey and Barry Symonds as Toby and Joe, with an effectively gruff cameo by Wallace Rooney as Joe's grandpa helping to keep the real life aspects in balance. Ralph Kessler's musical score was more melodic and helpful than one expects in simple fare such as this. *Bok.*

Rich-Art Pitches

Continued from page 34

Miss Wooden at Rich-Art wrote her with the proposition that if she used Rich-Art talent there would be a free trip to the Bahamas for herself and husband. "That's just about the time I quit using Rich-Art people," she told VARIETY.

WPIX-TV, which has carried the Rich-Art campaign, is touted in the newsletter as using Rich-Art people on a new Sunday kiddie show. This was verified by the station, which says it recently quit using Rich-Art kids and is now recruiting tots from community organizations. Station says there was no fee paid the kiddies.

When VARIETY called Rich-Art to check out statements in the newsletter, chairman Richard called the reporter an "idiot," and said his lawyer would be calling (he never did). VARIETY was invited up to "see the operation," but declined.

Regarding west coast happenings, Rich-Art says it has opened a Arizona office "because there is plenty of tv action in Arizona." It says that the "High Chapparal" series has built a studio there and 'The Dick Van Dyke" series is being produced there." The new Van Dyke show will be shot in Arizona. CBS says production will begin in the summer of 1971.

Idle Studios

Continued from page 1

whose districts roughly embrace the location of the industry.

Rep. Alphonso Bell (R) of the 28th District will chair the one-day sesh, and other solons participating will be Rep. James Corman (D) of the 22d District and Rep. Charles Wilson (D) the 31st district.

Congressman plan to ask various industry leaders to discuss the situation with them and apprise them of the factors leading to and involved in the current slowdown.

Webs Pass Hiroshima Footage

Boston Globe has been needling the three U.S. television networks on their collective failure to exhibit the Hiroshima-Nagasaki short film salvaged by Columbia University Center For Mass Communications from Japanese-shot footage seized after the war by the U.S. military and until recently classified "secret." Meanwhile, Columbia has sold television rights in some seven countries, and the film has been a sensation in Japan, the country of supposed greatest sensitivity.

Existence of the film was practically unknown until early in 1967 when a Japanese lecturer wrote a colleague at Columbia. Inquiry confirmed the existence of the footage and found it now free of the old classification. The U.S. agreed with the intention to display to the general public the horrors of nuclear warfare. But the nets did not show any interest. The Globe learned nothing of the motivations of CBS and ABC but NBC execs said they were "waiting for a news peg."

Short was produced at Columbia by Prof. Erik Barnouw. It runs 16 minutes with an English narration by Paul Ronder, also of faculty. It's handled non-profit basis at a nominal rental but so far U.S. exposure has been limited to colleges.

WAS WARREN HUDSON MURDERED?
With Logan McKechnie, others
Producer: Duane Brady
Director: Bill Stull
60 Mins. Thurs. 8 p.m.
PARTICIPATING
KTAR-TV, Phoenix (tape)

If this 60-minute tiptoe through a thicket of potential libel suits is to be believed, indeed Warren Hudson was murdered. And furthermore, the staffers at KTAR contend that the bottom half of a cadaver washed ashore Oct. 13, 1968 at Seal Beach, Calif. was the last remains of the subject. If so, his demise was spectacularly unlamented and pointedly ignored by the law enforcement establishment.

The misadventures of the bumbling Hudson are a most improbable object of a tv documentary. He was a bright, 26-year-old ex-Navy pilot enticed into a peripatetic Phoenix-based narco cabal with branch offices in various Mexican cities. He was suckered into this fantasy with a promise of $25,000 per month to ferry, via air, contraband from Mexico to assigned drops in Arizona. Hudson was also foolishly greedy and ambitious. Reportedly, he hijacked a company truck stashed with hash and peddeled the pot for an estimated $80,000. He used these liquid assets to purchase a retired Navy corvette and planned to eliminate the middleman and start his own enterprise. He never made it — Hudson was eliminated. This program charges that he was killed aboard the corvette, his body bisected and dispatched to the sea.

"Hudson" debuts a projected series to be aired by KTAR-TV and monitored by Logan McKechnie. McKechnie, an ex-UPI scribe and former Arizona Republic scribbler, will act as an independent, free-wheeling, investigatory reporter, answerable to KTAR g.m. Jack Clifford, who will okay assignments and personally countersign the expense chits. This program's budget exceeded $15,000 and if the viewer's reaction was an accurate Nielsen it was worth every cent.

If "Hudson" is a promise of things to come then the KTAR brass are on to something good. McKechnie, in this maiden run, is almost too good to believe. He proves to be a grimly persevering inquisitor, but also patiently low-key and immensely gentle and courteously considerate to those fractious nether-world creatures interviewed on camera who should know — and they charge unequivocally that Warren Hudson was murdered. So convincing was this stanza that the San Diego D.A. has subpeonaed same for a private airing before the county grand jury. He will seek a murder one complaint. *O'Haf.*

BBC'S ARLOTT NIXES S. AFRICAN CRICKET

London, April 21.

As a protest against apartheid, John Arlott, who has broadcast every Test cricket match for the BBC since the war, has refused to go on the air for any of the matches of the South African tour of this country this summer.

"I believe that, professionally, a commentary demands the ingredient of shared pleasure between commentator and listener. This series, in my mind, cannot be enjoyable."

Arlott will, however, write about the series in the Guardian, because "I believe I will be free to write and comment as I wish."

SAIL AROUND THE WORLD WITH FIVE MEN AND A GIRL
With Charles Kuralt, narrator
Exec Producer: Burton Benjamin
Producer: Isaac Kleinerman
60 Mins., Fri. (17), 7:30 p.m.
PARTICIPATING
CBS-TV

A 21-month, 30,279-mile sail around the world in a reclaimed 47-foot long ketch was treated as a carefree lark in this latest CBS News "Adventure" episode. Looking much like an amateur home movie outfitted with a professional narration (by Charles Kuralt), the trip (on the tube, at least) was uneventful and bland.

Blithely ignoring the rigors of such an extended voyage, the episode traced the voyage of the Sandefjord and its mixed bag crew from Durban, South Africa to St. Helena, Tobago, Panama (and the canal), Galapagos Islands, Tahiti, Australia and back to Durban. Footage was mostly concerned with mundane things encountered when they hit port, although a tough storm off Australia was quite perilous — little of it caught effectively on camera. The Galapagos visit suggested more than it delivered.

The six members of the crew were never more than cardboard participants, with the girl crew member's role conveniently ignored. (In actual fact, there were two girls — one as far as Galapagos, the other coming aboard at Tahiti). Editing gave no clue as to where the full 21 months was expended, an oversight typifying the loose approach that made what must have been a challenging real life adventure into a punchless timewaster on the air. *Bok.*

CBS 'Health' Seg

Continued from page 35

get after us" on grounds that the CBS report was publicizing its product.

CBS then took the trouble of going to the FDA and assuring the agency of its objectivity. The FDA responded that it had no objection to the envisioned report on the grounds feared by the drug company. Then the drug company claimed that the Nelson committee (the Senate Select Committee on Small Business) might find fault with its cooperating with CBS. At which point producer McMullen decided he was not going to go to the Nelson committee as he had to the FDA. CBS did approach the Pharmaceutical Manufacturers Assn., but to no avail. McMullen says he couldn't find a single drug company willing to cooperate with the CBS project even though "we exerted all the persuasion we could." He adds that many doctors will not talk about drugs either.

McMullen reported that "we simply couldn't get any cooperation." An inveterate digger, he was disinclined to do a general show in the absence of specifics. He explains, "the more specific you are, the better able you are to come to certain conclusions." One conclusion the cancelled show did come to was that drug advertising has improved measurably since laws forced changes regarding warnings on side effects and the like. The show would also have explored whether or not drugs are overpriced.

Albany—Bob Reid, who served for years as sales manager of WGY and of WRGB, has opened an Albany downtown employment agency, with a partner.

On the Air

N.Y. Post 4/21/70

BOB WILLIAMS

Tonight's second stanza of the CBS documentary series, Health in America, recites the sobering statistics of "medical inflation" in America. Narrator Daniel Schorr notes that the cost of living, since 1959, has gone up some 26 per cent, while doctors' fees have doubled and hospital costs are 143 per cent beyond what they were.

The CBS Reports series cites the case of John Van Der Sande, an immigrant from Holland who settled in California, suffered kidney failure and went broke, despite the charitable help of friends. He was forced to return to Holland, where he is being given survival medicine under the Dutch National Health plan for a fixed sum of $24 a month.

* * *

Under what is labeled our "corner grocery store" system of medicine, says Schorr, Americans are spending more than $60 billoin a year for health, five times what they spent 20 years ago — more than any other Western country — and not getting "adequate" health, either for the poor or for the middle-classes.

About 8 million Americans are finding their way to proper medical treatment through "prepaid group practice," according to Schorr. There are more than 100 such plans in operation, one of the largest operated by the Henry J. Kaiser Foundation on the West Coast, with 21 hospitals and 52 clinics, serving 2 million subscribers in five states, for something like $35.40 per month, family plan, plus minimal fees.

* * *

"The growth of group practice has long been stifled by the hostility of the American Medical Assn.," says Schorr, despite support from the National Governors' Conference and organized labor.

Reforms in our health system, says Schorr, will depend on how aroused Americans become and how much change they'll support. "What we know," he says, "is that we are badly served by a health system that can transplant a heart, but not manage to cure everybody's stomach ache," while the "bugaboo" of "socialized medicine" persists. The Health in America series by CBS strikes us as a rebirth of the old forthright documentary journalism of TV's bolder yesteryears.

* * *

NBC captured choice Peabody Awards for homescreen journalism today for reporter Tom Pettit's inquiry into secret U. S. experiments with chemical and biological war tchniques and producer Fred Freed's study of how pollution has virtually "killed" Lake Erie.

The Peabody panelists also singled out commentator Frank Reynolds of ABC, for his "trenchant and pertinent commentary" on the network's nightly newscast, and voted a citation to Chet Huntley, retiring NBC newscaster, for his contributions to broadcast journalism.

* * *

The Headstart-spirited series for pre-school youngsters, Sesame Street, won a well-deserved Peabody. Jane Wagner was similarly honored for her play about a ghetto youngster, J. T., which was televised on the new Saturday Children's Playhouse series on CBS-TV.

Radio station WLIB won its second Peabody Award for a series, Higher Horizons, dedicated to encouraging black youth to stay in school and seek higher education. NBC Radio was honored for a speeial, On Trial: The Man in the Middle, which sought to close the so-called generation gap.

* * *

The Peabody Awards, administered by the Henry W. Grady School of Jornalism of the University of Georgia, were to be presented today at a luncheon in the Hotel Pierre. Included among other awards voted by the judging panel was one for NBC's Experiment in Television series, another for the CBS decumentary on The Japanese and one for sportscaster Curt Gewdy. A special citation was also voted to Bing Crosby for his longtime endeavors in broadcasting entertainment.

Boston Herald-Traveler 4/21/70

is getting snowed in a nice way affair.

-6-10-22)—Whether or not you e with "Morgan" on TUESDAY THE MOVIES depends on ıot you have patience with far- There are things to recommend tish film notable David Warner role and Vanessa Redgrave as ecently divorced wife, about to some of the scenes, like his er second wedding, are a bit)

hs. 3-5-12-13)—You've heard of ork load of politicians? Well, on RNOR AND J. J., Dan Dailey f work under his desk: in the ɔpard who has gotten loose and fortable niche there. As if that gh, there is a reception planned, sts are not overly pleased with their eyes.

of the Week." Dan Dailey ds a lot of work under his

ns

— whether the governor is planning to run for re-election. (R)

eely 3- 38—Road to the Playoffs
44—Forsyte Saga
56—Film, "House of Strangers," ('47) Susan Hayward, Edward G. Robinson.

—8:30—

4-6-10-22—Julia. "Absence Makes the Heart Glow." Julia meets a handsome law student who also lost his spouse in the war in Vietnam.
5-12-13—Red Skelton. Guests: Martha Raye; The Vogues.
ws. (6)-22-8-9-40—Movie of the Week. "The Spy Killer." Robert Horton, Sebastian Cabot.
27—Etc.
Vere ('48) iley. 38—Stanley Cup Playoffs
50—Cinema 56

—9:00—

Health documentary hard-hitting, shocking

By ELEANOR ROBERTS
HT Television Editor

The theory that Americans are getting the best medical care in the world was blasted to bits last night on the first of CBS Reports "Health in America" programs on Ch. 5.

The hard-hitting documentary revealed shocking conditions in both rural areas where children and adults died because there were no doctors and in ghetto districts where the sick lived up at Chicago's Cook County Hospital, waiting as long as eight hours for medical attention. National health plan advocates may seize upon the program to promote their cause.

THE STATISTICS were grim. An estimated 80 million Americans find it difficult, and sometimes impossible, to get treated for a sore throat in this affluent country where the medical services are so unevenly distributed.

We have 50,000 too few doctors and 200,000 too few nurses. Some 75,000 new born babies died in the United States last year — an infant death rate worse than in 12 other countries.

But shocking as statistics are, they are cold. They don't involve you. Not until you saw the pitiful plight of the sick, the agonizing frustrations of trying to get a doctor, does the seriousness of the situation get to you.

The small segment on the Massachusetts General Hospital towards the end pointed up the contrast between the fine medical care in this area and the terrible problems in other areas where medical services are so unevenly distributed.

THE SEGMENT did not do the Massachusetts General justice. Most of it concerned the courteous processing of patients, leaving untold the fine work that this great institution does.

It seems incredible that anywhere in the United States sick people should be refused a doctor's care unless they put their money on the line first.

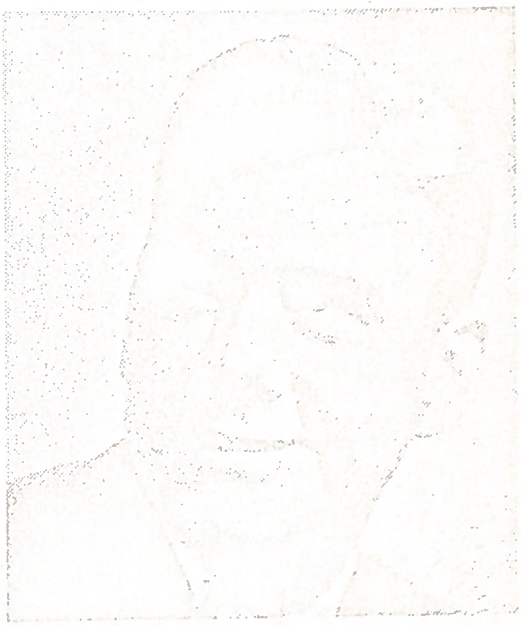
But this was the charge — one denied by the town's doctors — made by some of the 24,000 residents of Lee County, Ark., a poor rural community which has only four doctors.

Two of those doctors are semi-retired. The one VISTA volunteer, Dr. Dan Blumenthal, who covers 100 miles a day, six days a week treating people who otherwise might not be treated at all, leaves in July.

Blumenthal charged that medical care had fallen way behind the progress that has been made in cotton farming where picking and planting have been mechanized but where people stay sick—for lack of a doctor.

A young father, whose baby Blumenthal was treating, said he called three doctors when his wife became ill during her pregnancy and all said they'd have to have the money first.

The public health office in Lee County, which once housed the county jail, still trains 13 midwives to deliver babies and there is only one public health nurse where four are needed. One hospital—27 beds for 24,000 people! And an operating room—with no surgeon!



ARTHUR GODFREY, an enthusiastic ecology crusader, will have his own CBS-TV special, "Arthur Godfrey's America—The Ocean Frontier" on Tuesday, May 12, 7:30-8:30 p.m.

who needed an emergency appendectomy, of the coronary victim who died because no doctor was available.

Problems of another nature exist in the big cities. In the Kenwood-Oakland Community in Chicago, where there is only one doctor for every 15,000 people, the frustrations that health worker Frank Brown endured when he tried to get medical aid for a sick woman, were shown. One woman in this poverty-stricken Negro area held a doctor's note saying she should be hospitalized immediately for two days.

A TEAMING Cook County Hospital, the admissions officer and the director of medicine faced a problem that is growing everywhere—how to take care of the more than a thousand people each day who crowd into its registration and emergency room for treatment. There is one bed for every three persons in need of one.

"We don't have enough technicians to give blood counts, we have to admit that on rare occasions we can give blood counts," said Dr. Jeb Boswell, director of admissions. "We can't even get X-rays when we admit patients to medicine. We look at the X-ray delay times and say it's better that they get treatment without one than to keep them down here an additional three or four hours, even in an emergency."

As the documentary pointed out, the situation at Cook County where there is one registered nurse for every 100 patients and of those admitted,